

Rhythms of Physics in the Sophoclean Poetic Synthesis of *Oedipus Tyrannus*

Emmanuel A. Anagnostakis

Hellenic Physical Society

emmanagn@otenet.gr

Abstract

Sophocles, participating in the Ttriumvirate of summital Tragic Poetry of Hellenic Antiquity, has been recognised by his contemporaries as well as by successions of Expert Analysts of his Opus as the Attica Bee by virtue of the inspiring literary and existentially Catharsis–inducing melodious sweetness of the charisma permeating his Art and Cosmological Ethics. The current Study is focusing on tracing and characterising Semantic Signs of Notional and Philosophical Rhythms of Physics constructively interfering with his astounding Poetic Speech through investigating the righteously unanimously most renowned of his surviving Tragedies, *Oedipus Tyrannus*. It is, thus, deducible both that his creative Idiosyncrasy is Universalis and that the (subconscious) functionality of Physics is Interdisciplinary.

Keywords: Sophocles, Physical Philosophy, Oedipus Tyrannus.

1. Introduction

The ultimately most Prize-decorated (having, through participation in around thirty Drama Contests, been awarded twenty First Prizes and Second Prizes for the rest) of the Ttriumvirate of summital Tragic Poetry of Hellenic Antiquity, Sophocles son of Sophilus, had been born in Ippeius Colonus of the City-State of Athens in 496 B.C. to a Knowledge-appreciating, wealthy Family by care of which he was benefitted to acquire excellent Ethical, Language, Scientific, Philosophical, Athletic and Musical Instruction, conducive to his being respectfully recognised already by his contemporaries as an efficient ever-rising Paradigm of harmonious Personality-Integration, a Classical-Period *Homo Universalis* consistently up to his passing-away (406 B.C.):

When fifteen years old, he was selected Paeon Leader for the Panhellenic Panegyric Celebration of the crucially victorious Naval Battle of Salamis (480 B.C.); in 468 B.C., when (at the age of 28) for the first time participating in a Drama Contest, the vigour of his Verse and the value of his Message so enthused the Spectators and Judging Committee that, although a Tetralogy of the righteously established Aeschylus was also being judged, he won the First Prize; gradually Pericles, Cimon, Socrates, Plato, Herodotus showed interest in getting acquainted with him and cherished his friendship; in 443 B.C. he was entrusted with the Office of one of the Hellenotamiai (Treasurers of Athena) undertaking to be handling and curing the Finances of the City during the political ascendancy of Pericles; in 441 B.C. the Ecclesia of the Demus elected him (believably because of additionally appreciating the admiration produced by the impact of the Ethical Semantics of his Tragedy *Antigone*) co-General of politically and strategically charismatic Pericles for the Samos Expedition (441 – 440 B.C.); in 413 B.C. he was also elected one of the Probouloi (Commissioners) considered wise and prestigious enough to respond to the chaotic political and social atmosphere prevailing in Athens owing to the dreadful catastrophic outcome of the Sicilian Expedition, having taken place during the last but one phase of the Peloponnesian War (431 – 404 B.C.).

For almost half a century Sophocles had been being the most celebrated Playwright in the Hellenic-World Dramatic Competitions held in Athens during the Religious Festivals of the Lenaea and the Dionysia. From the 123 Dramatic Plays which, according to Classical and Hellenistic Philological sources he had composed, only seven have survived to-date in a complete form: *Ajax*, *Antigone*, *The Women of Trachis*, *Oedipus*

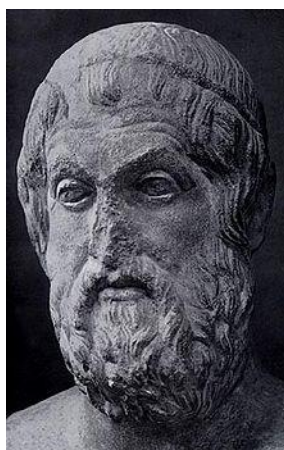
Tyrannus, Electra, Philoctetes, Oedipus at Colonus, in public-presentation chronological order.

Among Sophocles' earliest innovations had been the addition of a third Actor, which offered greater opportunity for Character Development and Character Interaction; Aeschylus, having dominated Athenian Playwriting during Sophocles' early Career, approvingly adopted the third Character into his own Dramatic Poetry towards the end of his life. Sophocles' reputation had soon grown such that foreign Rulers used to invite him to attend their Courts; despite that, he, unlike Aeschylus who died in Sicily or Euripides who spent time in Macedonia, never accepted any of these invitations, conscientiously performing *ΑΘΗΝΟΑΓΓΕΙΑ* (Athens-Adoring).

Sophocles has been being diachronically recognised by Readers, Spectators, as well as by successions of Expert Analysts of his Opus as the Attica Bee by virtue of the inspiring literary and existentially Catharsis-inducing melodious sweetness of the charisma permeating his Art and Poetry-depicted Existential Viewpoints. The Heroic Temper [1], Civilisation Values [2], Moral Incentives [3], Piety and Justice [4], connotations of phenomena of Athenian Democracy [5], Religion and Rationalism co-functioning with Political Philosophy [6] are, among others, major Signs of the Sophoclean Dramatic Plot and (inherent) Cosmological Wandering.

It is quite worth noticing that in his *Poetics* (335 B.C.) Aristotle, who has credited Sophocles with the introduction of Scenography (Scenery-Painting), has employed *Oedipus Tyrannus* as an example of the highest achievement in Tragedy, thus suggesting the high esteem in which Sophoclean Poetry had been being held by Hellas up till then; in fact, *Oedipus Tyrannus* has never ceased to be being respectfully focused upon by an endless myriad of Learned Investigators. (References [7] – [10] lead to some representative Studies of the recent decades.)

The current Study is attempting to trace and characterise Semantic Signs of Notional and Philosophical Rhythms of Physics constructively interfering with the astounding Poetic Speech of Sophocles through investigating four celebrated Excerpts from the righteously unanimously most renowned of his surviving Tragedies, *Oedipus Tyrannus*.



Sophocles (496 – 406 B.C.):

Roman Replica of Classical Hellenic Statue

2. Investigation of Four Representative Excerpts

[The Excerpts being herewith studied are following the *Oedipus Tyrannus* Text edited by Cambridge University Press in 1887 under the reputable Philological guidance of Sir Richard Jebb.]

2.1 Physis-Adoration Paean

« ... Λύκει' ἄναξ, τὰ τε σὰ χρυ-
σοστρόφων ἀπ' ἀγκυλᾶν
βέλεα θέλοιμ' ἄν ἀδάματ' ἐνδατεῖσθαι
ἄρωγὰ προσταχθέντα τὰς τε πυρφόρους
Ἀρτέμιδος αἰγλάς, ξὺν αἷς
Λύκι' ὄρεα δίδασσει· ... »

[Sophocles' *Oedipus Tyrannus* 203 – 208.]

In this picturesque verbal drawing of Nature-loving symbolisms the Chorus of Theban Elders are addressing the mythological Lord of Lycia, Apollo, in an wishful expectation of his ejecting invincible defensive shafts from his golden bowstring (τὰ τε σὰ χρυσοστρόφων ἀπ' ἀγκυλᾶν βέλεα ἀδάματ' ... ἀρωγὰ προσταχθέντα) for expelling the calamity currently rendering the Land of Thebes and her freshly married young Women barren; in conjunction they are envisioning the majestic torches of Artemis carrying which she darts elegantly through the Lycian mountains (τὰς τε

πυρφόρους Ἀρτέμιδος αἰγλας, ξὺν αἷς Λύκι' ὄρεα διάσσει): In producing Allegories such as of Apollo as the Curator of Light (Λύκει' ἄναξ), of his Harmoniously Extended Bowstring (χρυσοοστρόφων ἀγκυλᾶν), of the felicitously Well-Aimed Darting Motion both of his righteously defending Shafts (βέλεα ἀδάματ' ... ἀρωγὰ προσταχθέντα) and of the Mountain-Illuminating Torches of his twin Sister Artemis Sophocles is, the current Investigation is sensing, offering a Paean to the Creation. Furthermore, his panegyric focusing on the Golden-Curvatures (χρυσοοστρόφων) Bowstring is to a nowadays Thinker enthusiastically reminiscent of the notional prototype of the Chord being conditioned to accommodate a (Harmonic) Standing Wave (in the fashion of the Aristotelean *OPTANON* [Musical Instrument]), thus famously encoding the dwelling of the de Broglie Standing Matter-Wave of a Particle / (relevant-scale) Physical System confined within the region of an appropriate (Electric or Gravitational) Potential Quantum-Well: The Cosmological Order secured by and traceable in the functional cohabitation of Newtonian Causality and Nanoscale-manifested Quantal Probabilistic Dynamics of the Wave-Function (in a cohabitation non-inadequate for hosting an Einsteinian-Relativity compatible String-Theory of Fundamental-Interactions Unification) might be, thus, experienced as a (subconscious) precognitive Sophoclean special appreciation of the encoding-power being scintillated by the Heavenly-Harmony Paradigm of the Chord.

The current Study would also come to regard that such detectible Antiquity-timing visionary connotations could be categorised as instituting Cosmological-Comprehension Endeavouring, nowadays beneficially served by, among other gifted Researching Thinkers, our contemporary “Physics-Officiating Brotherhood” including the Enthusiasts of the sacred Beauty of the Quantum and Relativistic “Music” of Cosmos, of the wise Symmetry permeating the Structure of Physical Matter and of the existentially inspiring Idiosyncrasy of Space-Time Carlo Rovelli [11], Lee Smolin [12] and (the 2004 Physics-Nobel Laureate) Frank Wilczek [13].

2.2 Psyche-Resonant Dissemination

« ... βοῆς δὲ τῆς σῆς ποῖος οὐκ ἐσθάλικών,
ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,
ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις
ἄνορμον εἰσέπλευσας, εὐπλοίας τυχῶν; ... »

[Sophocles' *Oedipus Tyrannus* 420 – 423.]

Tiresias, the Prophet of the Theban Cycle of Classical-Antiquity Dramatic Plays, having been provoked by hasty agony-suspicions of Oedipus as to why he had not happened to declare any insightful approximation of the killer of Laius, is bitterly articulating a precognitive cypher concerning an impending future of Oedipus consequent upon ignorant, yet in effect impious, participations in unutterable events: “... Which Mount Helicon or Cithaeron may not (before long) resound in symphony (οὐχὶ **σὺμφωνος** **τάχα**) with your lamenting (**βοῆς ... τῆς σῆς**), when you come to realise the kind of Marriage into dreadful anchoring-waters of which you have settled via non-impeding sailing circumstances? ...”

In its (absolutely) exact Physics-Notion, now, the Epithetical Specification **σὺμφωνος** (functioning in Symphony with) of each of the Boeotian Mounts Helicon (Eros-hosting Headquarters of the Muses, Hesiod-established Emblem of Poetic Inspiration) and Cithaeron as producing Cosmological Response to the Tragic Lamenting of Oedipus would mean equality of Frequencies (Rhythms), of Instant Signal-Phases and of Amplitudes for the Sound Waves of the Oedipus lamentation and its Echo deriving from each of the Sound-scattering Mountains: Actually, the Frequency equality is physically expected, whereas the Amplitude equality is (approximately, under proper Conditions) achievable, but a coincidence of Instant Signal-Phases cannot normally be established between the Space-Time Wave-Functions of an initial propagating Signal and its (backscattering-generated) Echo. How, then, could this Physics-Notion of **σὺμφωνος** be interpreted in consistency with a plausible sensing of a dramatic Cosmological-Ethics viewpoint potentially accommodated by the Poetical Physical Philosophy of Sophocles?

The present Investigation is here venturing to suggest that the Sophoclean Verse could indeed be chanting what his Subconscious Oscilloscope would be tracing as a Sympathy-created Symphony, a Heavenly instant Induction of Cosmological Sympathy upon the Physis surrounding the tragically strained Hero, of a Sympathy, that is, hyper-causally appropriate for right from the start (of the Hero's Lamentation) installing Mystical Echo-Signals Synchronous with it, a reverent Universe-Liturgy of co-lifting the burden of Existential Trial being officiated by the Grace.

2.3 A Monumental Psalm of Physical Simulation of Devoutness-Inducing Cosmo-Sociological Eternal Principles



« ... εἴ μοι ξυνεῖη φέροντι
μοῖρα τὰν εὖσεπτον ἀγνείαν λόγων
ἔργων τε πάντων, ὧν νόμοι πρόκεινται
ὕψιποδες, οὐρανίαν
δι' αἰθέρα τεκνωθέντες, ὧν Ὀλυμπος
πατήρ μόνος, οὐδέ νιν
θνατὰ φύσις ἀνέρων
ἔτικτεν οὐδέ μὴ ποτε λάθα κατακοιμάσῃ·
μέγας ἐν τούτοις θεὸς οὐδέ γηράσκει.
ὔβρις φυτεύει τύραννον·
ὔβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,
ἃ μὴ ᾗ πίκαιρα μηδὲ συμφέροντα,
ἀκρότατα γείσ' ἀναβᾶσ'
ἀπότομον ὥρουσεν εἰς ἀνάγκαν,
ἐνθ' οὐ ποδὶ χρησίμῳ
χρήται. τὸ καλῶς δ' ἔχον
πόλει πάλαισμα μήποτε λῦ-
σαι θεὸν αἰτοῦμαι.
θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.
εἰ δὲ τις ὑπέροπτα χερσὶν
ἢ λόγῳ πορεύεται,
δίκας ἀφόβητος οὐδέ
δαιμόνων ἔδη σέβων,
κακὰ νιν ἔλοιτο μοῖρα,
δυσπότημου χάριν χλιδᾶς,
εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως
καὶ τῶν ἀσέπτων ἔρξεται
ἢ τῶν ἀθίκτων θίξεται ματάζων. ... »

[Sophocles' *Oedipus Tyrannus* 863 – 891.]

Whilst Oedipus is fervently awaiting for the summoning of the crucial entrusted shepherd of Laius, the Chorus of Theban Elders are chanting this splendid Hymn of Cosmological Piety and Sociological Dynamic Equilibrium, both effectively illustrated through frequent astounding Allegories as co-functioning in resonant harmony with Divinity-established Mystical Rhythms of Physical Phenomenology and Physical Philosophy:

Firstly, they are praying that they could be praised for reverent Purity of every Speech and all Deeds (**εὖσεπτον ἀγνείαν λόγων ἔργων τε πάντων**), a Quality advised and superintended, as they are stressing, by high-legged Laws of Heavenly birth (**νόμοι ... ὑψίποδες, οὐρανίαν δι' αἰθέρα τεκνωθέντες**): The mentioning of Ether in the poetical Locative Adverbial Specification **δι' αἰθέρα** along with the etymologically Conjugate Object **οὐρανίαν** = **οὐρανίαν τέκνωσιν** (a Heavenly-process giving of birth) is encouraging the present Study to consider that the Sophoclean Poetry may be perceiving a “Field-Propagation” Model for the depiction of an (allegorical) “Waveguide” through which human Conscience would obtain Devine-Will inspiration as to the Measure of Altruistic Selflessness of intensions, proclamations and Socio-Political Actions of any Citizen and Statesman. Such a Physics-dressed Allegory could interestingly be delivering the Belief that Heavenly Signals may be resonantly sensed by Psyches striving to orient appropriately their “Antenna Lobes”, an operational “Existential Ether” being thus set on. Additionally, our deciphering comes to deduce that the Sophoclean Idiosyncrasy is inherently feeling, in line with the two other Members of the Ttriumvirate of summital Tragic Poetry (as well as with Socrates, Plato, Aristotle and several other Protagonists of the Philosophical Thought of Hellenic Antiquity), that the Divinity of Creation having instituted the Ideals of Virtues is essentially ontologically unique: **μέγας ἐν τούτοις θεός** [Singular Grammatical Number] **οὐδὲ γηράσκει** (*in this process [of giving birth to Cosmological Principles determining and overseeing the reverent Purity of human Speech and Deeds] there exists and acts the eternal, time-invariant Almighty God*). At that, the Chorus are triumphantly promising (each one before both his Conscience and all his Fellows) that they shall never cease to be holding the God for their Protector (**θεὸν οὐ λήξω ποτὲ προστάταν ἰσχων**).

Secondly, they are stating the diachronically verifiable Apophthegm that the unavoidable major Offspring of Hubris (unregretful excessive, arrogant pride maintained in effective defiance of the Divinity and ultimately delivering the evil-doer to Nemesis, the mythological encoding of the Heavenly mediating of a purifying resolution of the Arrogance-enacted disturbance of Universal Ethical Order, the pertinent Cosmological rectifying “Feedback Loop” comprising *ATH* [confusion of reasoning of the evil-doer] , *NEMESIS* and *TISIS* [Psyche-resuscitation—offering payment of the ethical debt on the part of the evil-doer] in teleological succession) is an evil eagerness for Tyrannical Oppression of the Fellow-Man (**ὑβρις φυτεύει τύραννον**); the Viewpoint of the current Analysis is now focusing upon the “genetically” meaningful Metaphor of **φυτεύει** (produces, generates, gives birth to), and is thus claiming that the Physical-Sciences Notional and Phenomenological Rhythms spontaneously employed or inherently referenced by Sophocles are endowing the Semantics of the (Chorus) Apophthegm of his Opus with drastic vigour of decent Literary delight, Ontological-Philosophy aroma, and Mystifying Psyche-Motivation of his Readers and Spectators.

Thirdly, the Chorus of Theban Elders construct a multi-Criterion of impious Arrogance presenting it in a wealth of Physics-echoing Figures of Speech and linking it to both a Sociological Measurement-Procedure and his discernible Belief in Cosmological-Ethics Invariance: If somebody **moves** exhibiting **arrogant hands** or uttering **arrogant speech** (**εἰ δέ τις ὑπέροπα χερσὶν ἢ λόγῳ πορεύεται**), ... , if he will not win his advantage justly (**εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως**) , ... , if he will vainly unwisely **touch** anything inviolate (**ἢ τῶν ἀθίκτων θίξεται ματάζων**), may he be faced with what his evil-doing is worth [that is, with his being mystically judged as needing to be delivered a critically negative portion of later experience (**κακά νιν ἔλοιτο μοῖρα**) in the inescapable process of the Heaven-wise instituted and supervised Virtue-rewarding and Vice-rectifying virtual Cosmological Automation].

2.4 Eternal Criterion of Righteous Credibility



**Renowned Alexis Minotes (1900 – 1990)
acting the Role of Oedipus Tyrannus
in the Ancient Theater of Epidauros (1976)**

« ... τίς μοι φανεῖται πίστις ἔνδικος; ... »

[Sophocles' *Oedipus Tyrannus* 1420.]

“What kind of Confidence will henceforth (achieve to) prove itself righteous for(/in favour of) me?”, Oedipus is dramatically wondering after (Iocaste’s suicide and furthermore) his having quenched his own sight, and whilst Iocaste’s brother, Creon, is approaching him.

The Anthropomorphism presenting his virtual claim to Confidence as to an Entity striving to produce Evidence of any remaining Credibility is another admirable example of how Sophoclean Verse outfits Tragic Agonies with Figures of Speech commensurate with a Physical-

Philosophy need of provable Tractability , a decent Message of Conscientious Endoscopy being at the same time powerfully emitted in harmony with a reverent Cosmological Ethical Order.

Quite relevantly, the Mythological Allegories, Dramatic Passion culminating, and Catharsis of *Oedipus Tyrannus* as encoding and delivering eternally valid Anthropic Automatisms and reverend Ethical Principles are inspiringly excellently being discussed in the respective Treatise of Jean-Pierre Vernant and Pierre Vidal-Naquet [14].

Furthermore, this Self-Interrogating straightforward Agony exclaimed by Oedipus is being ontologically sensed by the current Investigation as effectively conjugate to a dramatically subconsciously experienced venturing to believe in the Immortality of Psyche and, thus, in the previewing of a kind of post-mortem Heavenly Liturgy of relevant assessment of the on-Earth history of the Psychic-Priorities behavioural manifestations. Such a plausible parallel deciphering of Self-Questioning Alert of Oedipus (and Sophocles as the inner Protagonist of the Ethical Philosophy and Ontological Quest permeating the accentuations of the Allegorical Myth of his Poetical Synthesis) could be judged piously compatible with a profound appropriateness of his Personality for interacting with Creation and Eternity by means of an Idiosyncratic Rhythm (“Existential Eigen-Frequency”) belonging to the spectrum of nowadays non-hypocritical Faithful followers of the Theology of the Salvation miraculously donated by the Resurrection.

3. Conclusions

The current Study has focused on tracing and characterising Semantic Signs of Notional and Philosophical Rhythms of Physics constructively interfering with the Sophoclean astounding Poetic Speech through investigating the righteously unanimously most renowned of his surviving Tragedies, *Oedipus Tyrannus*. In particular, the Investigation of the four selected Excerpts yields the following:

Firstly, that in producing Allegories such as of Apollo as the Curator of Light, of his Harmoniously Extended Bowstring, of the felicitously Well-Aimed Darting Motion both of his righteously defending Shafts and of the Mountain-Illuminating Torches of his Sister Artemis Sophocles is offering a Paean to the deep-sense Physics-Harmony of the Creation.

Secondly, that the Sophoclean Verse could indeed at some crucial points be chanting what his Subconscious Oscilloscope would be tracing as a Sympathy-created Symphony, a Heavenly instant Induction of Cosmological Sympathy upon the Physis surrounding the tragically strained Hero, of a Sympathy, that is, hyper-causally appropriate for right from the start (of the Hero's Lamentation) installing Mystical Echo-Signals Synchronous with it.

Thirdly, that the spectrum of profound (subconscious) Elements of the Sophoclean-Verse Idiosyncrasy includes the Belief that Heavenly Signals may be resonantly sensed by Psyches striving to orient appropriately their "Antenna Lobes", an operational "Existential Ether" being thus set on; that the Physical-Sciences Notional and Phenomenological Rhythms spontaneously employed or inherently referenced by Sophocles are endowing the Semantics of the (Chorus) Apophthegm of his Opus with drastic vigour of decent Literary delight, Ontological-Philosophy aroma, and Mystifying Psyche-Motivation of his Readers and Spectators; that the Sophoclean-Opus Physical Philosophy is in effect employing, among others, the Argument that an inescapable process of a Heaven-wise instituted and supervised Virtue-rewarding and Vice-rectifying virtual Cosmological Automation is continually taking place.

Fourthly, that Sophoclean-Poetry incidents of Dramatic Self-Questioning Alert of the Hero could be judged piously compatible with a profound appropriateness (of the Hero's and) Sophocles' own Personality for interacting with Creation and Eternity by means of an Idiosyncratic Rhythm ("Existential Eigen-Frequency") belonging to the spectrum of nowadays non-hypocritical Faithful followers of the Theology of the Salvation miraculously donated by the Resurrection.

The reasoning and the feeling of this Study is, thus, also finding it deducible both that Sophocles' creative Idiosyncrasy is Universalis and that the (subconscious) functionality of Physics is Interdisciplinary.

References

- [1] Bernard MacGregor Walker Knox, *The Heroic Temper: Studies in Sophoclean Tragedy*, University of California Press, 1964, USA.
- [2] Charles Segal, *Tragedy and Civilization: An Interpretation of Sophocles*, University of Oklahoma Press, 1999, USA.
- [3] Johann A. Klaassen, *Moral Taint in Classic Greek Drama*, Philosophy and Literature 24.2 (2000), 327 – 345.
- [4] Aristide Tessitore, (2003). *Justice, Politics, and Piety in Sophocles' Philoctetes*, The Review of Politics 65.01 (2003), 61-88.
- [5] Josh Beer, *Sophocles and the Tragedy of Athenian Democracy*, Greenwood Publishing Group, 2004, USA,
- [6] Peter J. Ahrens Dorf, *Greek Tragedy and Political Philosophy: Rationalism and Religion in Sophocles' Theban Plays*, Cambridge University Press, 2009, UK.
- [7] Alister Cameron, *The Identity of Oedipus the King: Five Essays on the Oedipus Tyrannus*, published by New York University Press, 1968, USA.
- [8] Michael John O'Brien (Editor), *Twentieth Century Interpretations of Oedipus Rex: A Collection of Critical Essays*, published by Prentice-Hall, 1968, USA.
- [9] Frederick Ahl, *Sophocles' Oedipus: Evidence and Self-Conviction*, Cornell University Press, 1991, USA.
- [10] Gillett, Grant, and Robin Hankey. *Oedipus the king: Temperament, Character, and Virtue*, Philosophy and Literature 29.2 (2005), 269 – 285.
- [11] Carlo Rovelli, *Seven Brief Lessons on Physics*, published by Penguin, 2015, UK.
- [12] Lee Smolin, *Time Reborn*, published by Houghton Mifflin Harcourt, 2013, USA.
- [13] Frank Wilczek, *A Beautiful Question : Finding Nature's Deep Design*, published by Allen Lane, 2015, UK.
- [14] Jean-Pierre Vernant and Pierre Vidal-Naquet, *Mythe et tragédie*, Volumes I & II, published by Editions de la Decouverte, 1986, Paris, France.